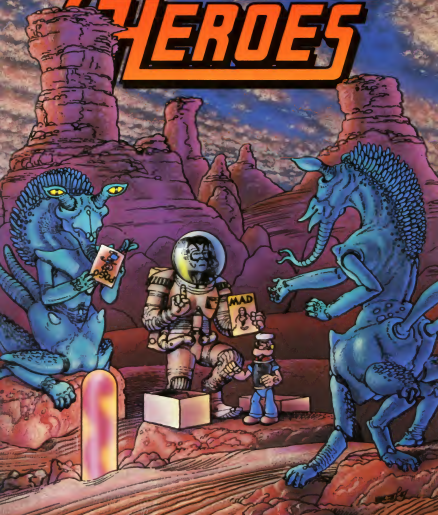


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OUR COVER: Created by Eric Hoberg, shows comic book artist's perspective of the comic book industry. An Eric Hoberg drawing. Photo: King Features Syndicate.













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#### 1 CERESUS THE LARDYARK #10

The big ship in 1700!  
Story: Barry  
Background: Dave Stein  
(1700 color comic, ship 14 pp.)

### ACE COMICS

#### 1 THE ART OF LOU FINE #1

Crisis scene reproduction, complete index, and new vintage stories.  
Completed & Edited: Ben Smith  
Art: Lou Fine  
(1700 background comic, ship 100 new, ship 10 pp.)

### THE ART OF Lou Fine



#### 1 THE RETURN OF SKYMAN #1

Shocking origin of the "Iron Giant".  
Skyman fans rejoice with his new origin and new strip.  
Story: Ben Smith  
Art: Phil Apple  
(1700 color comic, ship 100 new, ship 10 pp.)

### COMICO

#### 1 BLANKETED #1

A modernist return to magic tales in a supernatural "magical" in the new new fantasy line.  
Story: Bill Willingham  
Art: Mark & Wilson  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 FATHER #1

In the new series tradition, Father is offered personhood in the urban world city of Gorm.  
Story: James Smith  
Art: Thompson & Wilson  
Cover: Bill Willingham  
(1700 color comic, ship 100 new, ship 10 pp.)



#### 1 FISH POLICE SPECIAL #1

Inspector G.D.'s arrest but not the end of the world!  
Story: Barry & Ben  
Art: Steve Morison  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 JERRY QUEST #1

The story of Jerry, a young man who is a member of the Jerry Quest and Jerry Quest.  
Story: William Robinson  
Art: Thompson & Wilson  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 STAR BLAZES #1

The first issue and ultimate conclusion, set with Richard Arquette the Age and the future.  
Story: Phil Apple  
Art: Ben Smith  
(1700 color comic, ship 100 new, ship 10 pp.)

### DC COMICS

#### 1 ACTION COMICS #1

Superman Big Battle and his friends return to the "Action" of Metropolis.  
Story: Stan Lee  
Art: John Byrne  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 ADVENTURES OF SUPERMAN #1

Superman's friends are in danger and his superheroic life is in jeopardy.  
Story: Mary Wallace  
Art: Gifford & Bailey  
Cover: Jerry Robinson  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 BOOSTER GOLD #1

Booster may have to choose between Goldenrod from above or poisoning his shadow.  
Story: Ben Smith  
Art: Ben Smith  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 CAPTAIN ATOM #1

Powered by a great nuclear energy, the powers of Captain Atom, a normally wounded Captain Atom has no choice but to team up with Platinum.  
Story: Ben Smith  
Art: Ben Smith  
(1700 color comic, ship 100 new, ship 10 pp.)



#### 1 DETECTIVE #1

The Dark Knight and Batman check out the hospital where all the criminals go when they're hurt and find the Crime Doctor.  
Story: Ben Smith  
Art: Ben Smith  
(1700 color comic, ship 100 new, ship 10 pp.)

#### 1 DR. WHO #1

During his final year struggle with the Lord of Chaos, Dr. Who discovers the source of ultimate power.  
Story: Ben Smith  
Art: Ben Smith  
(1700 color comic, ship 100 new, ship 10 pp.)

JULY 15, 1987

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# A PUBLIC SERVICE MESSAGE FROM FRED & BIANCA



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COMING

Story  
Art  
Cover

**DOOM PATROL #1**  
This DC's book will no longer be the service of Kull. Plus, The Club's mysterious art.  
Story: Paul Kupperberg  
Lipton & Morris  
Stern Lipton  
Cover: John Ostrander  
\$2.50 (color cover) ship \$3.00 (black and white)

**PRESTORM ANNUAL #5**  
Special! (30p)  
A special anniversary with the iconic Phantom being replaced by a new character. David Goyer's The Suicide Squad is the last issue of the new Phantom!  
Story: John Ostrander  
Art: Jim Starlin  
\$2.50 (color cover) ship \$3.00 (black and white)

**GREEN ARROW THE LONG BOW WINTERS #3**  
"Rising Star"  
Astonishing mystery of "Green Arrow" (the cover). One of Ostrander's best work.  
Story: Mike Gold  
\$2.50 (color cover) ship \$3.00

**GREEN LANTERN CORPS #27**  
Introducing his new material!  
Story: Steve Englehart  
Simon & Forman  
Cover: Steve & Forman  
\$2.50 (color cover) ship \$3.00 (black and white)



**HAWKMAN #15**  
The mysterious abduction of the even more mysterious Hawk!  
Story: Dennis O'Neil  
Art: Simon & Forman  
Cover: Simon & Forman  
\$2.50 (color cover) ship \$3.00 (black and white)

**INFINITY, INC. #42**  
Because the power of the Eye of Ra.  
Story: R. & D. Thomas

Art/Cover: **Angelica & DeLancey**  
\$2.50 (color cover) ship \$3.00 (black and white)

**LEGION OF SUPERHEROES ANNUAL #2**  
The Legionnaires' upcoming attack can only be stopped by the new Legion of Superheroes!  
Story: Dennis O'Neil  
Art: Mike Gold  
Cover: Mike Gold  
\$2.50 (color cover) ship \$3.00

**MAZE #9**  
For the first time since 1984, it's back to the future!  
Story: Michael O'Neil  
Art: Brian & Schaffner  
Cover: Brian & M. Anderson  
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**THE SPECTRE #7**  
The Spectre's return to the DC Universe!  
Story: Mike Gold  
Art: Mike Gold  
Cover: Mike Gold  
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**SUICIDE SQUAD #2**  
The Squad's most recent from the Soviet Union with a new character!  
Story: John Ostrander  
Art: Mike Gold  
Cover: John Ostrander  
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**NEW TEEN TITANS #16**  
The Titans' most recent from the DC Universe!  
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Art: Mike Gold  
Cover: Mike Gold  
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**THE QUESTION #9**  
The mysterious abduction of the even more mysterious Hawk!  
Story: Dennis O'Neil  
Art: Simon & Forman  
Cover: Simon & Forman  
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**THE SHADOW #5**  
"Burning Passion"  
The Shadow's return to the DC Universe!  
Story: Mike Gold  
Art: Mike Gold  
Cover: Mike Gold  
\$2.50 (color cover) ship \$3.00



**THE SPECTRE #7**  
The Spectre's return to the DC Universe!  
Story: Mike Gold  
Art: Mike Gold  
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**CLASSIC GREEN #5**  
Featuring John Byrne's first issue  
of the Green Arrow series  
Story: **John Byrne**  
Art: **John Byrne**  
Cover: **John Byrne**  
128 color comic, pages 62, reviewed on p. 10

**COODNAME: SENTRY #3**  
Sentry's first solo issue  
Story: **Frank Miller**  
Art: **Frank Miller**  
Cover: **Frank Miller**  
128 color comic, pages 62, reviewed on p. 10

**CONAN THE BARBARIAN #129**  
New Group takes readers to issue 129  
Story: **John Deane**  
Art: **John Deane**  
Cover: **John Deane**  
128 color comic, pages 62, reviewed on p. 10

**D.P. 7 #12**  
A burning vision of the future, as he becomes D.P. 7's ultimate foe  
Story: **Mark Gruenwald**  
Art: **Mark Gruenwald**  
Cover: **Mark Gruenwald**  
128 color comic, pages 62, reviewed on p. 10

**FANTASTIC FOUR #307**  
The new FF takes the rocky road  
Story: **Steve Englehart**  
Art: **John Buscema**  
Cover: **John Buscema**  
128 color comic, pages 62, reviewed on p. 10

**GL JOE #54**  
Returning from the front, Captain  
More on the last desert action page  
Story: **Larry Rost**  
Art: **Larry Rost**  
Cover: **Larry Rost**  
128 color comic, pages 62, reviewed on p. 10

**GL JOE #5**  
Featuring the first issue of the  
series  
Story: **Larry Rost**  
Art: **Larry Rost**  
Cover: **Larry Rost**  
128 color comic, pages 62, reviewed on p. 10

**INCREDIBLE HULK #225**  
The Hulk's new identity  
Story: **Stan Lee**  
Art: **Stan Lee**  
Cover: **Stan Lee**  
128 color comic, pages 62, reviewed on p. 10

**IRON MAN #225**  
Tony Stark's new identity  
Story: **Stan Lee**  
Art: **Stan Lee**  
Cover: **Stan Lee**  
128 color comic, pages 62, reviewed on p. 10



**JUSTICE #12**  
Justice returns to the world of the  
comic  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**MARVEL SAGA #3**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**MARVEL TALES #306**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**MARVEL UNIVERSE**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**THE TEAM #12**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**PSYCHO #12**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**STAR BRAND ANNUAL #1**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**SILVER SUPER #1**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**SPIDER MAN GRAPHIC**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**STAR BRAND ANNUAL #1**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**THOR #224**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**TRANSFORMERS #12**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

**TRANSFORMERS #12**  
The first of the series with the  
ultimate outcome  
Story: **Steve Englehart**  
Art: **Steve Englehart**  
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Cover: **Steve Englehart**  
128 color comic, pages 62, reviewed on p. 10

COMING





There's an element of nostalgia that's very appealing. There's also a dimension of it that's very emblematic and very decorative."

"In the States," he reflected, "we were looking forward to a better future. In the Eighties, there's great looking backwards, as if life is over, everything good had just dwindled down to the minimum, that life was better in the past, that somehow our future has very little meaning for us. I was a lot of that encapsulated in the world of coloring nostalgia. It's thus elegant, a very great feeling, that we're dealing with an older Eric and which I think had become so."

"The problem we may have with looking at audience for *Alert Fly*. This book is, in a way, very anachronistic in the idea of collecting and narrating and the simplistic idea of action and adventure."

Later in the series we understand more of why Ed is such a collector of kind of the modern nostalgia of before he was both in status to his father's early death and Ed feels he owed him.

## Captain of the Wooden Bird

Eddie Moss is a "respected businessman" used for the service and his caution—a leader aloof at the moments of spice survival, sidestepping the attention and accepting the conventional.

Trapped by creation, bad debts and bad luck, Captain Moss finds that even his extraordinary abilities may not be enough to shake off the lingering shadows of his past. An ambitious youth, as the flashback to near 40 show us, he is a failure—"One whose spirit is at war with itself." His eyes, one green, one yellow, are evidence of his uneasy state, making him potentially rather a great leader as a great failure. As with so many things in *Alert Fly*, only time will tell which way the balance will tip. His flashback is primarily a review, summed up symbolically when he holds that dried leaf by the very dream scenes he created—years over the beam. "Again, we're dealing with this idea of loss," Eric said, "powerful, powerful loss—loss of loved

ones, loss of home, loss of sense of identity, loss of anything that contributes to the health and soundness of your individuality."

The name of Moss's ship is analogous to a cloistered group of which he was a member—as was in case it—who offer their prayer up in the form of wooden birds. This is an example of the symbolic, or metaphor, or complex characterization, that makes *Alert Fly* worth careful reading, the kind of reference the average, skimming reader would find to grasp.

## A Pivotal Flip

At the time when Ed finds Winston is no longer part of any map, Flip is reintroduced.

Originally, Anthony conceived of Flip as a space-age Little Orphan Annie with a twist: she was a foul-mouthed little girl who had to make her way through a technological and border United States. Eric describes her as "a wee little girl, but she's just been through seven kinds of hell." Daughter of Martian colonists,

she is endowed with an absolute sense of direction, she can never be lost. She momentarily knows where to head, where to go, just the last so-called order of, or merit, for that matter, recognition of it. Her special talent makes her proud to the whole story as the becomes "a piece of direction."

Flip also becomes kind of a surrogate little sister to Ed and as going to cause him a great deal of agony before this is all over.

One could use Flip as a symbol of Vincent and Smith's inner and positive collaboration. As Eric explained, "We make allowance for our personal interests. Fascinated with the question of dreaming, Anthony did most of the work with Derek Moss in the second issue. Meanwhile, Flip had become personal to me."

"When Anthony first suggested Flip, I was really nervous, because I saw her as a sidekick, like from the *Peter Pan* comic book. But he kept pushing at me and finally one evening I was just working and saw Flip talking to Winston out in the desert. She was raising her hands, telling Winston that the angels were going to come and get her. I really couldn't understand what it meant, but I'd been a close-by. Later, it occurred to me that she really what happened, as her character—probably the parent, the catalyst—was a great what everyone else comes to in this book—memory."

## The Noble Xinda

Ed's fellow architect is Xinda Thorp, who introduces the Earthling to the voice-educating effects of Thorpian Brandy. Born of cosmic action, a temporary period of a-Xinda's time spent as the Wooden Bird is training for his ultimate astroscopic duties. Due to his highly sensitive vision, he is somewhat addled in general magazine covers, especially of the Earth version.

## The Other Human: Chia

Mike, Sarah and Vincent have thrown in a few wild cards since originally working on the material. They had a mechanic in the first issue with just a few speaking lines. Anthony suggested making her human—someone for Ed to talk to—then, why not a



Flip—the foul-mouthed Little Orphan Annie—and Winston.

woman? Anthony had a photo of a New York performance artist who was tattooed on the side of her head. She was sort of the model for Chia.

## The Legend of Leydenfrost

During Ed and Chia's later discussions we learn of Leydenfrost—the first man being in space. Leydenfrost is the last alien, though not sighted in almost 30 years. "It's pretty close to the hair of the

with of all this," Eric declared. "You Leydenfrost—in fact the whole chapter with Chia and Eric—was one of those wild cards. Eric and Anthony came up with after plot outline was done."

## May-ohio-mah: Aged Empath

The ship's empath is May ohio-mah, a forest, but daughter of an ancient tree. A tree, more, grows through successive seasons, she is coming up on her final tender.



May-ohio-mah, the empath, whose dream-mind images the future.











A stolen comic-panel clip from the pages of the dragon-themed comic.

be mentioned, as his fire skills stand out by using different styles, the varying tones and, indeed, even the different species. This style and lettering helps the reader, for instance, know that it is a Dovah-briat running through most of issue #2. Now it was for him to bring across the book, and the complexities would be a lot better.

## Fire in the Sink

When asked how they ended up planning *Alien Fire* with Kitchen Sink, Eric laughingly replied, "Well, the only one that didn't run. He was closer than the rest, so he got back of his pants cut!"

Actually, in 1994, they decided to finish the project up to a certain point and take it up to one of the Dallas conventions. "We had pretty much composed it as you would see in a convention project," Anthony says, with a bit of the whole artist, character sketches, and a couple of segments worked out. "Mainly we just wanted to show the guys."

Then first thought Pantheon was would be the ideal publisher. But that didn't work out. Neither did Eclipse, although Cid Yuen was very impressed when they showed him the project.

Eric showed their project to Denis Kitchen. Though Denis also liked the material, at that time his company wasn't in the proper financial situation to take on anything, Smith says. "I accused him not to get a police car, thank you. But in, for instance, later they got a letter saying Kitchen Sink saying was looking at new projects and would they please send me the material for consideration."

## Fire in Black-and-White?

With the success of *Alienfire*

men, Kitchen Sink was looking to pick up another color title. *Alien Fire* was supposed to be it. First, even wanted to do it color in the book himself. Unfortunately, five explains, "the world would have been prohibitive." What's more, around the time Kitchen Sink had in other color books. So, Anthony Smith advised, "Everyone agreed a black-and-white book would be the best choice in which to proceed."

More and Smith pressed Kitchen Sink, mentioning not only the support and guidance of their editor, Dan Schreiner, but also comic publisher Denis Kitchen's support for the integrity of the work, to say nothing of the fact that "he likes the material." They are aware of the questionable price aspect of creating something for a specific audience, especially in today's marketplace. Nevertheless, as Anthony stated, "There is a lot of mutual commitment on everyone's part."

## Embers: Series Conclusion

Eric and Anthony's plan is to write at whatever pace it takes and when it ends, it ends, Smith said. "That's the way his job. I don't think we could say for sure exactly how many issues it's going to take. It can give you a range—somehow between 18 and 30, but I don't want anybody to hold us to that."

He believes that was the main problem with the first issue. A problem that was alleviated thanks to the three authors, and broad-minded editor, Denis Schreiner, who, as Anthony revealed, "broke our hold on the idea that we had to do 34 books. He said, 'Look, this is showing your pacing off, your sense of timing, everything you're trying to shoehorn these missions into each book and you can't play them out properly.' So, that's why we decided to just open

it up on the end and basically let it play itself." Mind you, they do know exactly where they're headed, what happens in everything, and how to get to that point.

No secrets are planned, Eric said. "These characters are well-defined so naturally, by what happens to them that the content of the story can no longer exist. They simply cannot go on." Anthony agreed. "Most of the characters, we'll be available for active duty once they've gone through life. [A sequel] becomes inevitable."

There are plans for doing collections of several issues, giving readers not only choice to have the material in smaller groupings, but also the chance to have it in color. Without a doubt, *Alien Fire* glows with symbolism, making it all the more responsible for the consciousness, as opposed to the casual reader. Eric and Anthony like the dragon metaphors, as with Chai's tales, and Eric admitted, "a lot of alchemical symbolism, pointing to the spiritual alchemy that occurs as all of these people are brought to their own individual beliefs and eventually triumph. We want the readers to understand at the end, there is triumph. There's a lot of suffering to get to that point, but there is a payoff ending."

Speaking further on that conclusion, Eric interjected, "This takes a chance that we'll rather have to do it on our own. It's not for debating the price, or how to produce great comic books. I wonder if I'd considered the possibility of book."

Perhaps it is too early to tell if this new notion of a serialized graphic novel will succeed, whether the most intricate and highly researched science fiction comic book ever will have the financial staying power it needs, whether intricate complexity of every line and panel will challenge the comic-booking public. For

one innovative endeavor are studied closely because they are new, different from the norm. This lack of the past non-acceptance of change only contributes to the stagnation (many often find this). We can only hope that creators such as Vincent and Smith, in company of Blake, Moore, and others, push that envelope of what is expected from comics. Then, the view of the future of the medium looks bright. And, perhaps, by the light of an *Alien Fire*.



## A New Super Hero Series

from

**Bruce Jones Associates**

Art by **Rick Burchett**



Attention Retailers: Remember your BJA sales with Pacific. Order accordingly.

# FIRSTLOOK

This isn't exactly a First Look. After all, Comico has published *Jonny Quest* each and every month for the last year or so. Nor is it a First Look at Matt Hempel and Mark Wheatley's sensitive handling of the characters—they collaborated with writer William Messner-Lobitz on issue #3 and #10 of the series.

What you are about to see are the first six pages of *Jonny Quest* #14, on sale in July. This issue marks the advent of the Hempel/Wheatley/Mayer team at the book's regular illustrators. And that's a team we think you'll enjoy!

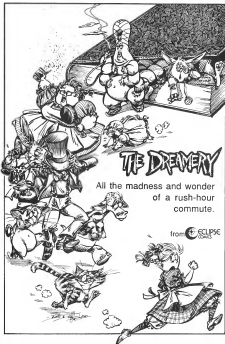
—DANNA SCHULTZ, Editor in Chief



# JONNY QUEST



# Jonny Quest



# THE DREAMERY

All the madness and wonder  
of a rush-hour  
commute.

from  ECLIPSE





# THEY STAKED THEIR LIVES ON A SAVIOR MACHINE

BY BRIAN KUSHNETZ  
LISA STEINBERG  
CLIFF AND MELODY  
THANK MONSTER



**DAI KAMIKAZE!**

**SPEED RACER**  
ASTRO BOY  
RALPH SHAFT

**JUST**  
BENNY  
SOPHONS

**NOW**  
C O M I C S



Element God is an invited guest at Monomorpho's wedding to Sagg. Sagg is Monomorpho #10. Above: Sagg.

to say the "I do's." Element God appears to be a couple too common, which would be a disaster for Sagg. But it's back to action again, as Monomorpho, Sagg, and her mom up with Yag-Rod, a (presumably) alien from next space. After Sagg's mom is killed, Sagg is left alone, so the happy party is over. Sagg's mom is... (ED) Monomorpho and friends are captured. Eventually, Monomorpho is able to get a message off to the army, who go after Yag-Rod and his crew and capture them.

In Monomorpho #11, Sagg finds Yag-Rod's crew, and offers a million dollars for whoever can find a cure for the toxic chemical condition. But it's all just another trap, the person Sagg selects, Professor Fred Zerk, isn't after a cure for the Element God. No, he just wants to make robots instead after the Element God is made here. The robots attack Monomorpho, and destroy a part of Sagg's mansion.

Sagg once discovers Zerk is after a new discovery on the Star Tech campus, the Machine Monomorpho Prophecy, hidden in an old book. It's the only one I know of, but it's not a part of my secret stories. I unfortunately, the well-known book has been brought out for the music. Star Tech version

Star game. And so, it's Monomorpho against Zerk's robots, in a battle of the game. Sagg finally saves the day, and looking off to a future, the prophecy is suddenly achieved, and

We find out more about the computer again-changing hands from Monomorpho to the robot, who is now with the machine. Monomorpho and crew go back to the Sagg mansion to check on Element God, only to find... they're gone!

But not for long. There's too little time to turn, you see, and they follow it to discover: Element God, alive! Monomorpho, Professor Zerk has been with the Sagg Building, and Element God was, across, offering him her loyalty. Element God finally gets a chance to talk to Monomorpho, and she tells him the prophecy helped her memory, and she was only taking her loyalty to Zerk. Then, it's E-Man and G-Girl against Zerk's robots, with the E-Man the winner.

Back before the Secret Wars was even a plot, in the long history of the eye, there was a tragedy. After looking off both Sagg and Element God, Monomorpho is announced to Sagg's life, where he is warned of the impending battle. His first adversary—Monomorpho, who has the command of all the chemical elements. Sagg manages to defeat Monomorpho's bot-monster, but with an atomic pile. Sagg does the same to E-Man who opens, so as not to contaminate anything on Earth.

With Monomorpho off the Earth, Sagg announces the arrival of the Thunder. The Thunder comes from Earth, and destroys giant and world's, with his own, pulling powers (and you thought Sam Kinison was bad). Luckily, Monomorpho's contamination was all a trick, and he arrives, with E-Man, to battle both Monomorpho and the Thunder.

This battle rages continues and ends, as the Thunder has defeated Monomorpho, over a sub-point world, where he is now joined by Element God. As chance would have it, they are among the species of dead returned by Bill Buxton, by genius, and they soon regain their normal state.

After the Thunder addresses the United Nations, Element God and G-Girl confront him, and they are defeated by the Thunder. But unexpectedly, little Buxton arrives, to give Monomorpho—an electric glow! But it's actually a laser in disguise. Monomorpho is defeating







# METAMORPHO

## Checklist



### SOLD STORIES

#### ACTION COMICS

**144, June 1978**  
"The 7 Sins of James Jagg"  
Bob Haney/John Colan/Mary Murphy  
Adairson

**144, July 1978**  
"Tide Out in a Peak"  
Bob Haney/John Colan/Mary Murphy  
Adairson

**145, Aug. 1978**  
"Will My Game with Money"  
Bob Haney/John Colan

**146, Sept. 1978**  
"On Pts, Where is the Ring?"  
Bob Haney/John Colan

**147, Oct. 1978**  
"The Kid and the Corrupter"  
Bob Haney/John Colan

**148, Nov. 1978**  
"The Promise of Youth Death"  
Bob Haney/John Colan

#### SCIENCE AND FANTASY

**151, Dec.-Jan. 1949**  
"The Origin of Metamorpho"  
Bob Haney/Ramona Frazier/  
Charles Pons

**152, Feb.-March 1949**  
"The Last Yard of Doom"  
Bob Haney/Ramona Frazier/  
Charles Pons

#### THE FUTURE STRIKE

**153, June 1978**  
"The Peak and the Billion-  
Dollar Promise"  
Bob Haney/Ramona Frazier

#### MEMORANDUM

**154, July-Aug. 1949**  
"Attack of the Atomic Avengers"  
Bob Haney/Ramona Frazier/  
Charles Pons

### Plus

**153, July-August 1949**  
"The Return from London"  
Bob Haney/Ed Tappan/Charles  
Pons

**154, Sept.-Oct. 1949**  
"Enter the Thunder"  
Bob Haney/Ed Tappan/Charles  
Pons

**155, Nov.-Dec. 1949**  
"Enter of a Soldier"  
Bob Haney/Ed Tappan/Charles  
Pons

**156, Jan.-Feb. 1950**  
"Tactics, Queens of Fury"  
Bob Haney/Ed Tappan

**157, March-April 1950**  
"Last Mile for the Elmore  
Man"  
Bob Haney/Ed Tappan

#### COVER GALLERY

**154, Sept.-Oct. 1978**  
(Reprint of *Enter and Bold 151*)

#### WORLD'S FINEST

**158, July-Aug. 1978**  
"The Haunted Millionaire"  
Bob Haney/John Colan

**159, Sept.-Oct. 1978**  
"Talk-Back, Boon Boon"  
Bob Haney/John Colan

**159, Nov.-Dec. 1978**  
"Train of an Elmore Man"  
Bob Haney/John Colan

**159, July-Aug. 1978**  
(Reprint of *Metamorpho 146*)

**158, March-April 1978**  
(Reprint of *Enter and Bold 151*)

**158, April 1978**  
"The Stranger from the Sea"  
Bob Haney/John Colan

#### TEAM-UPS AND GUEST APPEARANCES

##### SCIENCE AND FANTASY

**156, June-July 1949**  
"Watch the Breakable Robot"  
(Team-up with the *Metal Man*)  
Bob Haney/Ed Tappan/Mike  
Stern

**155, Oct.-Nov. 1949**  
"Alan the Bat-Fly"  
(Team-up with *Batman*)  
Bob Haney/Mike Selenow/Mike

### Episodes

**158, April-May 1978**  
"Cold Blood, Hot Out"  
(Team-up with *Batman* and  
*Phantom*)  
Bob Haney/John Colan

**154, Sept. 1978**  
"The Pathway of Doom"  
(Team-up with *Batman*)  
Bob Haney/John Colan

#### DC COMICS PRESENTS

**146, Dec. 1949**  
"The Day The Elmore Man  
Was"  
(Team-up with *Superman*)  
Gerry Conway/Ed Tappan/Ed  
McLaughlin

#### JUPITER LEADER OF AMERICA

**145, Feb. 1949**  
"Metamorpho Goes to the  
Moon"  
(Guest Appearance/Team-up with  
the *Justice League*)  
Gardner Fox/Mike Selenow

**158, Aug. 1978**  
"The Unknown Soldiers of Victory"  
(Guest Appearance with the  
*Justice League*)

**Justice League**  
Len Wein/Dick Dillin/John Colan

**154, Sept. 1978**  
"The Road that Shook the  
World"  
(Guest Appearance with the  
*Justice League*)  
Len Wein/Dick Dillin/John Colan

**158, Oct. 1978**  
"Road Out of Us Most Dear"  
(Guest Appearance with the  
*Justice League*)  
Len Wein/Dick Dillin/John Colan

**158, Oct. 1978**  
"Road Out of Us Most Dear"  
(Guest Appearance with the  
*Justice League*)  
Len Wein/Dick Dillin/John Colan

#### WOLFEY POWER

**155, April-May 1978**  
"Power With Superhero"  
(Team-up with *Superman* and  
*Batman*)  
Bob Haney/Dick Dillin/Mary  
Adairson

**156, Nov.-Dec. 1978**  
"The First Who Never Fails"  
(Team-up with *Superman* and  
*Batman*)  
Bob Haney/Dick Dillin/Ten  
Bassett

**156, Aug. 1978**

"The Unknown Soldiers of Victory"  
(Guest Appearance with the *Justice  
League*)  
Len Wein/Dick Dillin/John Colan

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## WORLD OF THE COMIC FANTASY MAGICIAN



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it changed my life!"  
— ANTHROPOID REVIEW

**THUS BEGINS THE FUTURE  
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With Eisner's splendid *The Dreamer*, set in the dawn of comic books.

In case, *Amuse's* *Parade* is a well produced, good-looking production that is unfortunately marred by inaccuracies and silliness and attempts at being cute. For \$6.95, it should have measured many more than this. The superb production values made me want to praise it to the stars, but after reading it I can't recommend it.

A lot from *Donning* (Phil Foglio's *Book Club*, *Zip Gun* for Mr. [72 pages for \$7.95]). This is a collection of several stories from *Amuse* about Buck Dado, a character who is a combination of detective and hero. Once again, the production values are phenomenal, but again there are problems. *Amuse* cartooning, for some, has been devoted to a style of you will, that is appealing enough to go by, and might right there. His drawing is rough and immature from point to point, desperately in need of professional polish. As it is, *Buck Dado* looks like something that would have been missing in a serious comic book, but it's a single credit in a professionally published book. The heavy-handed coloring actually hinders the work, looking like it was done in a hurry with Moby Wad colors or perhaps Magic Marker. Worse yet, it looks like the original art pages were colored instead of retouched, so all black areas, including space, text, shadows, lettering, figure and object outlines, and panel borders, have gained muddy instead of a crisp, glossy black.

The good news is that cover just without two-and-a-half page introduction to the history of the *Buck Dado* series (with an accompanying cartoon).

reference to a planet called "Bey-mickley", the stories are actually quite well written. *Parade* comes out of science-fiction books, but comic books, and his writing reflects the same difficult combination of prose SF (like an emphasis on light action story lines) and plausible and consistent backgrounds, as opposed to outrageous science, and characters who act more like and human beings than exaggerated archetypes. One story, however, centered around a prostitute who lives her work, just when she's coming away from that. The first *Early Milwaukee* in issue did that it was a combination of a story business that in the real world as a detective of human beings as depicted. The stories just seem like too many a subject for the kind of serious, play treatment, even in a comic.

The other stories generally played better, and worked as humorous science-fiction stories in context here. Though the visuals are crippled by the clumsy coloring job, *Buck Dado*, *Zip Gun* for *Highly* again recommended from this quarter to possible light reading.

Meanwhile, out in the great American Westland, Wisconsin's *Kocher* last issue has published *Walt Eisner's The Dreamer*, blurbled as "A Douglas Menville Set During the Dawn of Comic Books." The comic book used super-sized artwork in \$5.95 for 40 black and white pages—and it's worth it. *Eisner*, one of the undisputed great masters of the comic book, has written and drawn a deeply (and often) autobiographical account of what it was like to be traveling on comic books in the late '30s. The early history of the comic

book industry has been written by a number of men in any number of dull, dry accounts, but it is only this is the first time it's been told to comic. Though *Eisner's* viewpoint character, "Bill Brown," the modern reader gets a sense of what a job like to be living at that far-away time and working in the field.

Some of *Eisner's* depicted scenes are obvious, like "Love Story" for Lou Fies and "Jack King" for Jack Kirby, often can be spotted out with a little thought and reference to the *Overman* *Fruis* *Good* and *Maniac* *Hero's* *Comic* *Book* encyclopedia. Most of the events depicted are apparently real as well, such as *Superman's* survival leading to a civil protest being *Eisner* to create a largely accurate cartoon called "Wonderman" (called "Big Hero" and "Hero-Man" respectively in the story).

*The Dreamer's* 46 pages cover about one and a half years, from early 1937 to late summer of 1938, and there's no real unified plot to it—it's simply a series of unrelated events following "Eisner" as he grows a little older and a little wiser, and certainly more successful. The story reads like he gets a chance to learn his assembly line skills and create a weekly comic-book start section for newspapers, yeah, I wonder what that could have been? If this were *Revue*, I would have liked to have been told of "Amuse" (the art shop's staff writer, maybe it's his approach to style or something, but he last paid on page 24, showing him as the typewriter, suggests that *Eisner* can draw comic books with three clothes on than most artists can with their clothes off like *Revue*, that is. The writing between a field together by a recurring theme, that "Eisner" is pursuing a dream, and thus the book's title. In fact, it's that dream that goes in the way of him from ever getting much of anywhere with *Amuse*. The dream itself is unfortunately more obscure than realistic, and seems almost calculated to make "Eisner" appear unusually sensitive and gifted, noble even, and meant to honor things that creating out cheap deaths in an artist's sensibility.

*The Dreamer* did not do a splendid job of making a man, a giant, and a being, that I'm willing to forgive him for a certain amount of self-justification. Quite simply, the viewer's history on the shelf of an artist with an interest in the Golden Age of Comic Books is highly formalized form, that is the story of his all began.

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by Gerald Jones

**T**his is a weird business, comics. Oh, you're teased, but before, take you'll tell me to be more specific.

During a recent trip to L.A., I spent one exhausted evening in the company of one of the most talented, charismatic, and knowledgeable writers in his rarefied pleasure to meet the book one to a timely California novel. The moment, let me say as an aside's love of The Scrips, and ended up saying me not of a long standing love affair. T.S. likes. We also talked about comics. Because this woman, implausible as it seems, is a passionate enthusiast of funnybooks.

The next morning, back in the apartment of the third I was say-

ing with, I talked about comics once more. Because that day is a common day too—although it seems less implausible in his rare. Like, he's got about 80 DC Super Powers data on one bookcase. He's got four to ending dollars in his bedroom filled with old super-hero comics. He's got a giant-size Superman if he's looking in his living room. I mean, this guy lives in Fantasy. Reason, there he'd be the wife. Nothing but local control and Dan Coker. But the weird thing is, this guy is very smart and very socially adept and otherwise mature. For that matter, he's pretty good friends with the woman described above.

So there I am, Saturday morning, sitting Coast Chocals, flipping

through old Superbooks and watching a videotape of the recent Captain America TV movie, and I'm remembering about comparing comic book critics to just critics over a plate of corn like you in Tommy Tang's the night before, and I'm thinking, "This kind of world is that?" I mean, what kind of subculture is it where Elton's "The Bluebird" can sit side by side with a customized Motorcycle Super Powers action figure and nobody thinks anything of it?

And what kind of people are we who are attracted to this subculture? Because the weirdest thing of all, even, is that I had just as good a time looking at old George Papp Superbooks with my pal as I had listening to that dorking young woman quote Nabokov's poems to me. (Well, almost.)

The trip to L.A. gave me some significant new perspectives on comic books and their readers, even. I'm telling you, ladies, this is one subcultural field. The whole medium, and everybody who has played a major role in making a habit of it today, seems desperately new into our personalities, like super-early kid and the ultimately enormous child. Both personalities are young, neither one is going, but grow, more. They try to merge, but their world is so great that they can barely even conceive of an integrating Self. I mean, like, this thing is way beyond the help of Tinseltown's modeling.

Look. To love comics, almost all of us need nostalgia for childhood, right? There are very few people in comics who truly discovered them as adults and/or approach them with real passion. Inside us all, even when we're playing down right books for the kids. And there is a self-indulgent little kid who looks forward to childhood as a time when he'll be able to eat Paul Lynde for dinner and read "The Blob" Feinberg's of Resilience" as the table. We may have grown up, discovered real art and real writing and real food and real emotions and all the rest of it, but that little monster still sits in there, waiting simply for the "Milk, Kiki, Comics" sign on the sign rack.

As if it occurred the power of that sign rack, many of us develop an immediate hunger for personality, artistic passion, and intellectualism—yes, at least, the appearance of the same. But, being incapable of what we try to separate "real culture" from our beloved comics, we attempt to have the two. This produces

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## REVIEWS

but doesn't know any of the tracks to say it, by the time he learns all the tracks, he doesn't have anything left to say. I would hate to see an omniscient, omniscient-like person raised by humans, too many tracks.

THE SHAPING OF Andrew Hollis, author, *For Socialists, at Last, DC: Campaign '88*.

This is a textbook case of the hellgrown-up duology I'm trying to grapple with: it's also a pretty nifty comic book, which shows that the syndrome doesn't have to lead to trouble.

Here we have a 300-page and still larger, an outlandish character whose pole-pounding has occurred, whose adventures must have a wide address and provide fellowing in his person, and whose memory has been kept alive by a number of men, whose pop culture has. Now, I'm not denying the power of the Shadow as a concept, nor the imaginative quality of many of his tales, nor his potential as a fictional subject. I know to my father's taste about being a Shadow fan in the early '50s as I can't deny the pop that Walter Chilton's, somewhat odd every young man's then but, basically, what we've got in the Shadow, a number of pop culture tales.

When the *Shadow* was revived by EC in the early 1950s, it was with elegant monogamy, an effort to capture the mystique that the old judges held for those of us too young to have experienced them. When Howard Chaykin brought him back again about a year ago, it was with a self-consciously crude juxtaposition of masculine monogamy and contemporary identity; he seemed to be pointing out

how ugly the present looks in the light of our romantic dreams of yesterday, and how pathetic our romanticism is in the face of current reality.

Now the old regime is being swept away, on its way with a different set of grown-up concerns. The world presented here is grotesque, not so much brutal as just mind-bogglingly absurd. The cast of characters, the Shaden's operations, are a collection of horrors. The queerest joke called "Twinkl," the phone-sex operation at the very beginning, the aging lesbian observed with his former "lover," the ridiculous "mystery person" — the only character you'd want to identify with — are Coby and Shaden, the twisted pair. The Shaden himself is a cryptic, a figure whose role is to make his allies love and hurl them into even greater absurdities.

Those who feared that the new *Deadies* would be an extension of Miller's *Dark Knight* can rest easy. There is no red and black, no moral maelstrom of epic proportions here. Heifer and Sontag wax much the same material with a soaring humor, a delight in fantasy, that seems to play with the genre less without ever committing itself to belief in anything. This is like one long psychotic episode.

We get so odd men of cinema in this kind of reviewing. The basic plot is very pulpy, but there are so many hip, snazzy, serious, shonky-puns going on in the telling of it that we are much more aware of the cliché than the story. There are efforts to construct a mystery, but the emphasis of the dialogue is on beauty on the style of the dialogue-writing itself (that we don't see much

attention to the others. There are tight  
schedules, but these seldom leave a  
man sacrificed for systemic puzzles.

[illegible]

I don't think that, whereas the Shadow will mean much to anybody but able, paid comic book fans. To get much out of it you probably have to have a vision of consumer rights, or a delusion in your head, but still have an attempt at innovative, anti-consumer of our world. For anybody the I think it would be just too hard to figure. Still, it's good to see DC doing things like this. With its mainstream market more and more by the children need the perfect consistency and great quality, it's important that the Northern Two

[illegible]

pop into the new background. It's just as good as any, but it's not

Even if the new  
wastewater incinerator  
makes, however, the  
company has  
announced the  
elementary, we  
same level of  
action-adventure  
shouldn't ask for  
This isn't just a  
firm, after all,  
to be comic as  
Still, I wish the  
or more than  
Globe.

I'm downing my morning coffee and looking up the stairs. I have ruled America the last time I was here, and I know why: I do it the big way. I do it by being a dumb, plugging phony, it's not that that Ben Gerson said those lines last time I was here? Ain't that right? South Side Kid? 4? Lady, ya know what I mean? Come off it, you fathead kid that's a world

But we've got the third any particular conflict or contradiction in time. This is the tradition, in fact, is your (small trademark) now.

There comes a little bit in the present it seems a clash of it at the present. I usually found the of various fiction we're not growing

[illegible]

endless to give a  
all must, I sup  
dispute of nature  
and comic book

vision of the future  
using a working  
scheme for small  
business farmers  
subordinated to the  
light water re-  
gulation. I guess  
the main thing that  
draws a real scene  
but as a super here  
a futuristic setting  
using could be used  
and country windows

mother country and  
even still he takes  
the train to collect  
it in love with Sa-  
sano, the God's taking  
strong guy have  
tightly with that  
speech power  
"made every" Eas-  
berlin? "Quasi-  
ly to catch in a  
suburb, but I'll be  
get you! A man/  
man? Nobody  
in the history of the

ing trouble with Ch... is pretty, there i... there and garnet... unity of its own. I... of major of the l... up. The lead's con... very tall again w... ally by a fr... tentious, refre... musical work. Th... more than a p... the comic and t... their unav... as, he transfers t... way down to t...

[illegible]

Tallish (last panel), a junior

re of the collection of barrows that are the Sheafur's narratives.



A left-wing version adds to the disappointing effect of Britain's

publishers in comics keep producing more during turmoil, to utilize both halves of our cultural tools.

(H)KASTS #8. Written by John Wagner and Mike Grell. Illustrated by Cam Kennedy and Steve Meyers. DC Comics, \$1.75.

This is a similar presentation of elements, but presented in a very simple, coherent style and with a pretty standard super-team approach. Despite some word-repeats, it's a disconcerting effort.

[illegible]

terned makes people age quickly. He makes out some platitudes about his dead father in noble language, he "fought with words. But words aren't enough. We've got the power!") and, without any particularly convincing conflict or motivation, the heroes kill a lion. This is true to the super-hero tradition. What we've got here, in fact, is your basic mutant teen hero: trademark "mutant" (you know)

What makes this course a little more authentic than its predecessor is the fact that it serves a chunk of western fiction. But at the same time it only shows how easily I missed the comic book idea of western fiction. It seems like if we're not getting

that. We're just getting this same old horrible same world (remember Andrew Green?) Wright and Grant, being liberal, decide to put a left wing veneer on their vision. Like the every-body district of the upper-rich is called "Bragan Heights" that's a left wing retort that has no thought behind it. It's just an easy way of pushing the racism's buttons. There are a lot of preferable little touches meant to flash out this vision of things to come, like the sun and moon—"Have a Nice Day" poster on the wall behind the dead man in the store, like the shiny TV faces that



Captain Confederacy has turned traitor. The life of the president and the future of Project Hero are in Miss Dixie's hands.

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# Amazing Readers

• Our first letter is obviously a couple of months old, but I wanted you about my own obsession. —KD

L.BRENCE LANEY LOFTIN  
Monroe, LA

### Panels Comics Preview

Green Arrow: The Longbow Hunters will be not very shorty. If it is a real long success in *The Best Single Issues*, I guess we can expect all sorts of good-will parody comics to follow. To safeguard against possible Green Arrow parodies, I am listing them in the following table. I have no intention of doing anything with them, just to keep them out of the hands of misanthropic publishers who love for successful comics to parody to death. Green Arrow: The Longbow Hunters. Green Arrow: The Longbow Hunters, and Green Arrow: The Longbow Hunters. Feel free to be there with under "Coming Dismasters" to safeguard them and any additional parody titles you can think of. Just put them under Randy Combs. It won't be the first time comic books by a publisher didn't come out.

• And if you'd be the last, either. Putting this in the *Coming Dismasters* would be properly including. And we wouldn't do this in our readers. —KD

• Except if we really really like it. —ET

STEVEN ROBINSON  
Chicago, IL

### The Balthers at DC?

Some story that shortly after the news that Howard Chaykin, Frank Miller, and Alan Moore had left DC Comics over the licensing issue, the sales TV producer would break open.



BEST SELLER

How concerned the press that be at DC Comics, and be to have let themselves be bulldozed by these modern-day Nazis, only to find out—after the damage is done—just how much they really care.

And the same people who have the *Man of Steel* in *Young Thing* would probably welcome the Balthers back with open arms (and checkbooks) should they ever start to TV.

It's just like the man said—nobody cares but rich by undermining the publicity of the American public. Or words to that effect.

• But in a little bit, please, show that your heart's in the right place. I was M.L. Rosenberg and I gave "No one ever went broke underestimating the taste in the American public," also known as "There's a sucker born every minute" that can relate to such common misdeeds as Miller and Moore.

The whole drift of my letter is toward the absolute prohibition of all ideas that diverge in the slightest from accepted platitudes and behind the drift of law there is a far

more potent force of growing custom, and under that custom is a national philosophy which runs completely into the belief of critics and the few planning of persons they may be a capital crime against society. —M.L. R. & KD

HATFIELD LEWIS  
Brooklyn, NY

### A Film Actor

I have a few choice words for Jeff Marra *Amazing Heroes* #66, p. 36 (first and second columns). —KD

Months ago you got the lowest form of scum. I have now come across in the pages of *Amazing Heroes* (My first was *Lower than scum* elsewhere). —KD

"Not making, comparing me to a 'Nazi' (Mr. German)," and Marra is "Naziized" (Naziized) "a arrogant, big and foolishness" (We know and know). —KD

How dare you call "Naziized" the system responsible for brutally murdering millions of innocent men, women and children, is a disavowal about something as unimportant and trivial as *Kitty* is Marra? To call you a enemy would



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Steve Lightle  
Gary Martin



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to making snarky noises! (Has that—KJ)

How does you believe the famous cringe and selfing, created by Marvel, by using it as an analogy to Marvel's confusion of Rick Kirby and my position of hating Marvel? (He probably meant "I'm not") (I'm not)—KJ, I'd like to see you sometime "hold my act" (KJ)—KJ, as I could punch your face down your throat, you snoring pants!

As for you Kim Thompson (No, it's not—KJ), what kind of editor are you? (The editor who prints letters like yours. What—KJ) I find it amusing, that you could let this story (When said? Follow—KJ), go away with that kind of idiotic strategy of his (he also with an idiotic analogy—KJ), without even commenting on what a gross, negligible, irrelevant, and basically stupid has made. (Comment on comment?) I love it—KJ

But because this stuff, Marvel, agrees with you (and me too)—KJ, on the Kirby situation, doesn't mean you're not right, by the way you do! (Is there a word missing from that sentence or just too many commas)—KJ (KJ), another one—KJ) am I to assume by your silence, that you agree with the comment? (What else you know what assuming does)—KJ) Either way, you're

pretty damn stupid, though. (They with the comment—KJ) years? (Dude! Dude! (This word, not me. Mine are the official ones, in case you're too much "I never knew being an editor could be as much fun than this again. For—KJ)

I'm sure even Jack Kirby would be impressed by this insane comparison of Marvel to the National Socialist (Is it a sentence without comment—KJ)

Again, (They're back—KJ) Marvel, (I'm warning you, Lewis, no more comics)—KJ) it's too bad you don't live in my state (Did you know me? This is your last warning—KJ) because I would track you down. (Now the more comic Lewis and now to gonna get it—KJ) and put you through a wall. (That's it BLAM—KJ) you snoring bug!

■ No need to worry, Jeff. I got this for you. (I've read you about with the German Shepherd. Seriously folks, Matt and I have just shown you how making someone really get mad makes them and if a person ever finds they're attacked, the discussion can lead to harsh words and even violence. Basically brutal words, kids. When you pretend to be completely innocent in an analogy in order to avoid the subject, do I not with my common common. This is the kind of thing I will do to those letters from now on. Thanks for your help. Matt. Give me a big round of

applause, folks and goodbye. My guess is you're writing about this to know that though people may disagree on one trivial subject, that we can still help each other and not let our heads get off—KJ

KEVIN LAWRENCE  
Kansas City, MO

Not a Retort

Clearly it seems that Amazing Stories has been full of people writing about people writing about people who are arguing over a usually rather attacking somebody else's favorite comic books or disliking their own choices. And, of course, you generally allow people like Vance Smith, who seems to have started this trend to defend themselves, which will prompt more letters. There's nothing wrong with this, but I realize that a lot more letters concerning specific issues or reviews in Amazing Stories.

Let's start with David Jones. I agree with a lot of his opinions (in fact, I agree with the last Superman—no less—maybe lower than that), and I think that they are well written, but I wish that he would let his profanity down and review more books (he said I doubt if we'll ever see expatriate reviews again, but making a couple of paragraphs limits each review and a lot more than his introduction would allow for most reviews in the same space). Better said, I guess would simply write a few extra pages, with them for his meager, if any, reviews and his sometimes interesting commentary.

Michael Barry had a good point on real people making critics' characters or not, but he left me one of my personal favorites, Cary Bates' account of the Flash, and helping him defeat the Trickster. This issue (KJ), July/August 1986, drawn by Irv Novick and Rex Brundage, has Cary going into Flash's world through a space warp of some kind, and meeting Barry and Irv. After, playing with the Flash to capture the Trickster, and just generally enjoying himself. In fact, that's one of the most appealing parts of the issue. Cary really doesn't let the way we write suddenly ended up on Earth (Gorey's last DC, nowadays). This issue is easily superior to the "Saturday Night Live" issue of Marvel from the end of the 80s. Rickles says of my office. I don't prefer it to the Bob















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